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THE
DECORATOR UP TO DATE



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The **Decorator** **Up-to-date**

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PREFACE

In placing this little book before the decorator the writer is giving him the benefit of knowledge gained from years of practical experience, careful observation, and close study.

From the many inquiries which he has received from decorators all over the country on almost every subject treated herein, he feels that a need exists for a simple guide to those engaged in this most interesting class of work.

That there is unlimited scope for improvement both as to the correct expression of ideas, and the manner of doing the work, every ambitious decorator will admit, and to him the useful character of this small volume will appeal.

Yours very truly,

C. H. KOENITZER.

NOTES BY THE AUTHOR

The expert decorator relies for success on his power to reason and diagnose the case as it occurs, and treats it accordingly.

The decorator is the man behind the gun, and good judgment is the best medicine he can use.

Don't let your paper-hangers or painters work with soiled hands.

Don't let them wear soiled overalls. Always have them look neat and clean when working in a residence. Your customer will have more confidence in your establishment if your men look neat and clean.

Don't let your paper-hanger hang a paper over size or lining paper until they are thoroughly dry, or the paper may be full of blisters or wrinkles, or may burn out.

Don't let your paper-hangers hang, trim, or cut up any paper without first examining paper to see if he has the right one, and then see if it is all one shade.

If the paper-hanger thinks a paper is damaged, he should STOP hanging same, and report to his employer, or get a new lot of paper.

Always paste paper from middle to end, and from end to middle. This will give the paper the same tension all over, and prevent it from stretching, and thus avoid mismatching.

Don't hang Lin-O-Wall, Lincrusta, Pressed Paper, or any heavy material on new walls when plaster is not thoroughly dry, or they will pull off the putty coat.

Don't use rye flour to make paste, as it is apt to get sour and create an acid, which will stain the paper. Use winter wheat flour.

If after hanging a paper with patent paste the paper stains, try paste made from good winter wheat flour, as some of the patent pastes contain strong preservatives to keep from getting sour. Paste made from common flour is the best, and needs no doctoring.

Stains or spots are sometimes caused from sour paste, thin paste, or paste thinned with water containing lime, or walls containing alkali. Stains sometimes appear from hanging over real old paper.

Don't paste a paper so that paste gets on the strips lying underneath, as the strips underneath become paste soaked, and are very apt to shade, and the paper is liable to stretch on this particular edge so that the pattern will not match.

Don't use thin paste on Lincrusta-Walton, Lin-O-Wall, Pressed Papers, or any heavy wall hangings, or they will come off, but use thick, stiff paste.

Don't use a roller on any relief papers which are not solid, such as Pressed Papers, or you will press out the relief.

Don't use Alum or other chemicals in paste when hanging silk damask or stained grounded papers, or they may stain.

Don't allow stained grounded papers to soak too long, or they will stain. Paste only one strip, then hang at once. Avoid using a roller on seams if possible.

Don't use a smoothing brush on pulp tints, flock papers, or any papers which appear to have a soft ground. Use a felt roller.

Don't crease the following papers in trimming, as it will make a break on the face of the paper which cannot be eliminated:

Flocks

Wood Fibre or Oat-Meal Paper

Lin-O-Wall

Lincrusta

Japanese Leathers

Tekko

Metal Grounded Papers

or any other papers printed on heavy material which have a tendency to crack.

Never give anyone a figure or accept a contract

unless you get enough money to make a good profit. Nobody ever accumulated wealth by trading dollars.

Always do first-class work, and use the best materials, as every good job brings another.

Pricing Goods—

To make a profit of 16 2-3%, add 20% to cost.

To make a profit of 20 %, add 25% to cost.

To make a profit of 25 %, add 33 1-3% to cost.

To make a profit of 33 1-3%, add 50% to cost.

To make a profit of 50 %, add 100% to cost.

Be a good collector. Always remember that the sooner you lose a customer who does not take care of his indebtedness, the better. They will break you.

Always pay the bills contracted with your wholesale house promptly, or when due, as nothing will insure an open credit account so much as when you take care of your indebtedness.

Don't paint, varnish, shellac or calcimine over Lincrusta, Lin-O-Wall, Burlap or Canvas until paste underneath is thoroughly dry, or the above materials will blister or may come loose, as the foregoing treatment will close the pores of these materials.

Never hang materials of any kind on walls that have been tinted or calcimed without first washing off walls, then treat with a coat of priming paint or glue size, unless you are sure the walls are in the proper condition to omit the above treatment.

For Pressed Paper, Lincrusta, or any of the heavy materials be sure and line walls after giving the walls the proper treatment.

WINDOW WASHING

Windows can be cleaned in half the time if denatured alcohol is used instead of water with soap, ammonia or kerosene, and will make the glass brilliant

and leave a polish. It also keeps the glass free from frost in cold weather which is quite an advantage if used as a show window. One-half pint should clean both sides of the show window.

IMPORTANT

It is well for the decorator to remember the following remarks and use them to the best advantage whenever certain effects are desired:

Dead colors make a room look larger.

Bright, strong colors make a room appear smaller.

Small figures make a room look larger.

Large figures make a room appear smaller.

Stripes make a room look higher.

Ceiling paper or plain tint brought down on the wall makes a room look lower.

Plain papers make a room appear larger, and make the best background for pictures.

Foliage or forest papers give depth to rooms, and make them appear larger, and are peculiarly well adapted for halls or dining rooms, as they usually contain colors which make a splendid basis from which to select colors for adjoining rooms.

Panel effects make rooms appear smaller.

Mouldings always look best when placed at the top of the room near the angle of the ceilings, or when placed even with the top of door casing.

HOUSE PAINTING

In painting a house, especially if the house in question is within fifty feet of another house, the decorator should use as much care to suggest some color which will not conflict or jar with the color of the adjoining house as if he were decorating the interior rooms. It is frequently the case that no matter how becoming and well the color fits the house you have painted, in observing the house from a distance of fifty or a hundred feet, you or your client may be disappointed in the effect; right here, if you are sure you have used the proper trim you may know that the color effect of the neighboring house is the trouble maker.

The color effect on the different houses in a certain block has all to do with the appearance of a neighborhood. It is a pleasure to go through a suburb where the decorators have taken this precaution, and note the beautiful effect together with the foliage and trees, whether the houses are costly or inexpensive. Refer to the following pages: Contrasting colors that look well together, Colors that should not be used together, and Harmonious contrasts and colors that combine by law, all on page 25. In following these tables you are sure to be successful.

Painting House—On light cement or stucco use white for trim and stain shingles green.

On dark cement use seal brown, brewster or bottle green for trim and stain shingles green with white window sash.

When main body is stained red over rough boards trim should be stained bottle green, seal brown or white with shingles stained green.

Frame house painted yellow looks well with white trim.

Gray body use white trim.

Tan body use seal brown trim, etc., etc.

Quantity of Paint Required for a House.

One Gallon of Paint covers 250 square feet.

For example, suppose your house was 20x30 and 20 feet high; by measuring all around the house you will have two sides 20 feet long and two sides 30 feet long.

Front.....	20 feet
Side.....	30 "
Rear.....	20 "
Other Side.....	30 "
	—
Total.....	100 feet
Multiplying this by height.	20 "
	—
Total.....	2,000 feet

Divide this by 250 and your answer is 8 gallons, and represents the number of gallons required for one coat. If two coats are required multiply 8x2 and your answer is 16 gallons of paint for two coats.

THE STORE

An up-to-date store should not display the usual fixtures or racks to hold the stock, but place a roll of each paper in a Cabinet; place a tag in each end. On one of these have the Factory Name, the cost, and the year it was bought. On the other, have the selling price and the number of the till in which the stock is kept. This will give you a nice display room, also saving the usual trouble of climbing up and down a ladder.

Show Your Old Goods First. Don't be backward in showing goods left over from previous years. Your customers don't know when you bought them. All papers look well when placed in the right room with the proper surroundings. It might be said that goods well and carefully bought grow better with age.

THE SHOW WINDOW

Next to the newspaper advertisement, is the decorator's greatest advertising medium, and is generally accepted nowadays as the Store Keeper's Barometer of Prosperity, and is the Shopper's Guiding Star. The front of the Store, or Show Window, should be painted in black, dark green, or a dark seal brown. Any of the foregoing colors would frame up the contents of a wall paper display window well. Great care should be taken to keep the window clean and trimmed each week with a snappy lot of papers or Eye Catchers. Frequently the public gets its impression of the decorator's ability from the display in his show window.

RECONSTRUCTION

Sometimes your customer is tired of the surroundings of a certain room, but cannot explain to you just what is wanted or needed to make the change. It is up to the decorator! He can often make a complete change by adding a Picture Moulding, raising or lowering it, or taking it down altogether, putting in a shelf or card rail, or by putting in a new gas or electric chandelier, or changing the color of the woodwork, or putting in a panel effect. It is easy to imagine what a complete change any of the above arrangements would make in a room, and how grateful your customer will feel when you have transformed an antiquated room into a modern room.

HOW TO FIGURE THE QUANTITY OF PAPER REQUIRED FOR A ROOM

Measure the length all around the room, and multiply by the height from the top of the baseboard to the picture moulding. Deduct from this 20 sq. feet for each window and door; if a double door, allow 40 sq.

feet. This gives you the actual square feet to be covered with paper; then divide by 32, which gives you the number of single rolls required to paper the room, allowing for waste. For instance, a room 12x14 ft. and 9 ft. high, 2 windows and 1 door, equals 52 feet around. 52 feet by 9 feet equals 468 square feet. From this deduct 3 openings 20 square feet each, or 60 feet. 468 square feet less 60 feet equals 408 feet, divided by 32 equals 13 rolls of paper required. If the paper is 36 inches wide, it will take one-half of the quantity mentioned above. If 30 inches wide and 8 yards long, it will take two-thirds of the quantity.

All ordinary American papers are put up in double rolls 16 yards in length, with the exception of Pressed Papers, which are sometimes put up in single rolls 8 yards in length. In order to reduce the possibility of misunderstandings, would recommend that the word BOLT be eliminated entirely, and always order by SINGLE rolls. A ROLL contains 8 yards, or 36 square feet; A DOUBLE ROLL, or BOLT, contains 16 yards, or 72 square feet.

DESIGNS

As the factories strive to bring out new creations each year, it will be impossible to give a detailed description of the different drawings best fitted for the different rooms, and will have to be decided largely between the decorator and his patron, always taking into consideration the purpose of the room, size, height, amount of light, exposure, woodwork, and general furnishings.

GOOD THINGS TO REMEMBER

Each room in a house has a certain color and drawing which is peculiarly well adapted according to its location in the home, its use, the furnishings, or whether its exposure be north, south, east, or west according to the Law of Color.

After talking with your customer regarding the surroundings in the room, you determine that a certain color is required. For instance, the room requires a pink; the decorator will find that by first laying on the rack a contrasting color, such as gray, pale green, or pale blue, then laying beside it the pink, the sale is practically made, as the contrasting colors help the looks of the one you desire to sell. See colors that combine by law and harmonious contrasts.

Always remember that ART AND COMFORT ARE NOT OPPOSED when the proper colorings and the correct drawings are used in the right place, with especial consideration of the artificial light, whether they be used with gas or electric light, or any other artificial light.

In hanging a picture on the wall, always consider the light, and place the picture so that it gets the proper reflection.

Gilt frames look best when placed over old blue, dull reds, or dull greens.

BRIC-A-BRAC

To display bric-a-brac, use old blues, dull greens, or tapestry effects.

STAINS IN PAPER

Size should be thoroughly dry before papering, or stains may appear. Paper may even burn out, even if hung over lining paper, provided the paste or size under lining paper is not perfectly dry. For a good job, always insulate the wall with size or lining paper so that the wall does not come in contact with paper.

BRUSHES

Washing Out—Use Benzine.

To Preserve—To keep a paint brush from getting hard, put it in lard, and when ready to use wash out with turpentine, or soap and water. In this way, you can keep a brush in good condition for several years.

PAINTING BURLAPS

If you wish to make a cheap job of decorating plain burlaps, after hanging burlaps take a pail of paste, put the usual amount of glue in the paste, then throw in dry color to make desired color, and apply on burlaps thin, about the consistency of calcimine.

ENAMELED WOODWORK—To Clean

When soiled, rub with Linseed Oil and soft cloth, which eliminates the soil.

FILLER

To thin it—

Use Raw Oil with Benzine.

PAINT

Flat White—

Use Pure Lead and Turpentine.

To Thin—

For outside work use Oil.
Inside work, 1-5 Turpentine.

To Mix—

Use Raw Oil for outside work if weather is reliable;
it dries very slowly.

WALL SIZE

To Thin—

Use Benzine.

FLOORS

To Fill Cracks—

Make a putty of Litharge and Silex, equal parts. Mix with Japan and a little Linseed Oil. This will dry as hard as stone; or use Dry White Lead mixed with Putty, which will also dry hard, and can be colored with a little Ochre, or buy a ready-made patent filler.

To Fill Hardwood Floors—

On Close Grained Wood, such as Maple, etc., use Shellac for filling. On Open Grained Wood, such as Oak, use Paste Filler. Rub across the grain.

GOLD LETTERING

To remove from glass, apply Wood Alcohol until lettering becomes loose; then wipe with a soft cloth.

To Paint—

IRON WORK

Use Asphaltum. It dries quickly with gloss.

IRON PIPES

How to Prepare for Tinting—

Apply with either Tar or Asphaltum. Give two coats of Shellac before tinting.

To Clean—

STENCIL

When through using at night and you want to use again, take Stencil Brush and go over the stencil with Turpentine. Dry with soft cloth, being careful the cloth does not catch the edges of stencil.

To Clean—

TOOLS

Wash out with soap and water, and wipe as dry

as possible. Put in a warm place. Never leave a brush stand in water too long, as the action of the water will swell the brush and the hairs will fall out.

SHELLAC

To Thin—

Use Denatured Alcohol.

STRIPING COLOR

To Make Flat—

Take color ground in Japan, and thin with Turpentine.

To Make Gloss—

Take color ground in oil; mix with good varnish and a little Japan, thin with turps until it works well.

To Thin—

VARNISH

Never use Gasoline. You can use 62% Benzine, but Pure Turpentine is best. In mixing varnish and turpentine, they should be put in separate vessels and both placed in a large pan containing hot water, so that they be kept at the same temperature.

Dull Finish—

Rub down with Rotten Stone mixed with Water.

To Revarnish Woodwork—

Wash off slightly, sand paper, and revarnish.

If delicate woods, such as Bird's-eye Maple, Curly Birch, etc., are first treated with a coat of White Shellac, and varnished with White Varnish, the wood will not turn yellow, and remember that only clean brushes make a good job.

To Remove from Wood—

Use Ammonia, 60% pure, or buy a varnish remover.

To Remove from Glass—

Wet with Alcohol and rub with soft cloth. Wash with hot solution of Sal Soda to one-half pint water.

PEARLASH

How to Make—

Dissolve 8 ounces of Washing or Sal Soda in 4 quarts of Water. Apply to all painted walls before sizing.

SHINGLES

That are Tinted—

Can be painted, and can also be restained a darker color.

SIZE

How to Make for Hanging Paper—

Soak one pound of Glue over night in cold water; then pour on 12 quarts of hot water; add a tablespoonful of powdered alum.

Alum Size—

Dissolve 1½ pounds Alum in Hot Water; use when warm.

For Sign Writing—

Use one part Raw Oil—10 parts Japan. Mix with a little Whiting and Turpentine. When Tack is right, lay on the bronze with Camel Hair Brush. If Size dries too slowly add Gold Size; if it dries too quickly add more oil.

For Varnishing Papers—

Use two-thirds Demar Varnish and one-third of any light varnish, or about one-fourth the strength of Calcimine Glue Size, or dissolve White Glue, about the same strength as for Calcimine, chill with ice so as to make it look like Gelatine. This

makes size work easier, and is less liable to rub color on paper. In putting on first coat, brush only one way; do not recross. Second coat, **recross** so as to be sure and cover. Have second coat a little stronger.

Wall Size for Hanging Lincrusta or Lin-O-Wall—

Take five pounds Plaster Paris, add two or three pounds Yellow Ochre, and mix with water to proper consistency. Then size wall same as with common sizing. When dry hang. Never hang on walls where plastering is not thoroughly dry, or it will pull off the putty coat unless you FIRST put on Lining Paper.

Size for Lincrusta or Lin-O-Wall—

Two pounds of brown sugar and water; let same come to a boil; then add three quarts glue size. Mix well together, and apply to walls.

Lincrusta or Lin-O-Wall, to Hang on Muslin Over Boards—

Size muslin well, and tack in the corner of room. Then mark space where the seam of Lincrusta will come, and place a row of tacks three-fourths of an inch each side of seam to prevent seams of Lincrusta from opening.

The above also applies to wall paper.

Size for Lincrusta or Lin-O-Wall over a Painted Wall—

Dissolve glue or brown sugar, and make into size. When thoroughly dissolved, add one-half pound washing soda dissolved in hot water; then apply to wall same as for sizing ordinary walls. It will be necessary to line walls with above treatment.

Lincrusta or Lin-O-Wall to Hang on Painted Walls—

Wash off with common washing soda, two pounds

to a gallon of hot water, and dissolve. Then wash off walls; then hang in usual manner WITHOUT lining walls.

To Hang Lincrusta or Lin-O-Wall on New Walls—

First size walls, glue size and brown sugar; then line walls with plain stock; then apply Lincrusta. Use thick paste, and put in 10c worth Venetian Turpentine.

Glue (Liquid) How to Make—

Dissolve common glue in three parts of Hot Vinegar, then add Alcohol. Use Glue enough to make it work into a good working consistency. Add a little Alum, and keep in a bottle with a rubber stopper.

Wax on Floors or Wood—To Brighten—

To brighten wax on floor, rub floor with a sponge and cold milk. This will revive the polish. Then go all over floor with polishing brush.

Wax—To Remove—

Use Benzine, Gasoline, or Turpentine. Let it remain long enough to soak and soften wax; then use a scrubbing brush to remove same.

WALLS

Sand Walls—To do a Cheap Job—

Rub down with a Steel Brush, or wrap Sandpaper around a wooden block. Sandpaper entire wall down; then brush off all loose sand grains; then give wall a heavy coat of size, or a thin coat of paste, and hang paper in the usual way.

Papered Walls—To Repaper—

Remove all old paper, or tear off all loose paper, and sandpaper down all old seams or edges.

Paper—To Hang Over Rough Sand Walls—to do a Good Job—

Wrap sandpaper around a block of wood and go all over walls, then go all over walls with stiff brush which will remove all loose sand grains, then give walls a coat of glue size, than line walls with Lining Paper or Manilla Paper butting the seams; pound with stiff brush until firm to the wall, then hang paper and see that the seams of the paper do not come over seams of Lining Paper.

Hanging—

To hang Duplexes, Ingrains, Pulp, or Brush Tint, Oat Meals, etc., first treat walls with glue size, then hang paper in the usual way.

Painted Walls—

Always give coat of Pearlash; then size before hanging paper.

Calcimined Walls—

Wash or scrape off, cut all cracks to laths, fill with plaster, sandpaper down, and size; then hang the paper.

Suction in Walls—To Prevent—

Give Walls a coat of Alum Size. Dissolve one and one-half pounds Alum in hot water; use while warm; when dry, second coat of Glue Size; then Calcimine.

Walls which Have Been Painted—

Size with Sugar Size. Add one-fourth pound Brown Sugar to a little Glue Size, first dissolving sugar in hot water.

CALCIMINED WALL

To be Papered—

Cheap Job—Glue Size over Calcimine; then paper over it.

Good Job— Wash off Calcimine. Glue Size and Line, then hang paper.

In Plaster—

STAINS

Before Calcimining, use Shellac on spots or stains; or put a little Glycerine in the Calcimine, or use Regal first coater on stains, or paint with asphaltum, then size. If fine paper, line walls before hanging.

WHITEWASH

A Rough Old Stone House, or a Large Building, or Long Fence such as a Race Track—

Use one part Slacked Lime, three parts Whiting, and mix with skimmed milk until it works well; put on with Calcimine Brush or Spraying Machine. If Spraying Machine is used, strain the liquid so it will not clog the pumps. You can color the liquid with Venetian Red, Yellow Ochre, or the Umbers and Siennas. They all mix with Lime.

Enameling—

WOODWORK

Give two coats of Flat White. One coat Zinc and one coat Enamel makes a good job.

For a very good job, rub down and give another coat of Enamel; then rub slightly with pumice and oil.

Knots in Wood—

Shellac before Painting.

Georgia Pine—

To finish Natural Color, use Shellac for first coat.

Shellac—To Remove from Wood—

Use Anylacetate, Acetons, or Wood Alcohol and Fusel Oil. Have plenty of ventilation in room.

Oak Finish (Water Stain Effect)—

Plane wood and sandpaper smooth; apply Water Stain; then Wax. Melt Pure Good Beeswax, three pints Turpentine; consistency of mixture should be like cream. Apply with a brush and allow to set for half a day, if possible, twenty-four hours; rub with shoe shining brush until it shows a polish.

For a Good Job, give two coats of Wax.

Staining Wood in Mission—

Among the many methods for staining wood, the following is the most practical, viz: Break up two pounds of Drop Black in Oil and one Ounce of Rose Pink in Oil, with a half pound of good Brown Japan, which is thinned with Three Pints of Turpentine. This will make a gallon of stain, which should be strained through a cheesecloth before using.

Water Stains— To Eliminate on Lincrusta or Lin-O-Wall—

Apply Alcohol or Liquid Veneer with a rag, which will take off white discoloration, and bring back original color.

To Stencil with Oil—

Put Banana Oil in the paint to make sticky, and keep from running.

To Stencil with Water Color—

Use a little Whiting to keep from running.

WOOD

Too Many Coats of Paint—

Remove with Paint Remover or Torch.

Top of Bar Counter—

On account of being wet so much, give old-fash-

ioned oil polish. If new counter, stain with oil stain to suit taste. Fill with colored paste, and when dry sandpaper; apply boiled Linseed Oil with brush; rub off immediately; then let stand a week. Rub until satisfactory polish is obtained.

New Wood, China Gloss—

Give coat of White Shellac and sandpaper well; then coat with White Lead—one-half boiled oil, one-half Turpentine; sandpaper well. Second coat, White Lead Flat; sandpaper smooth. Third coat all Zinc, adding a little Demar Varnish. Fourth coat, Zinc and Demar Varnish flowed on.

Damp Wood—

Never Shellac or Paint until wood is thoroughly dry.

White Enamel—

For a fair job, cut up White Lead and Turpentine; give wood two coats of Flat White, and one coat Enamel.

For a good job, give three coats of Flat White, and three coats of Enamel; then rub down.

WINDOW SHADES

To Clean—

First clean with wall-paper cleaner, then wash with a solution of one part Ammonia and two parts Water.

Tinting over Bad Walls—

Size walls and hang with Lining Paper having feather-edge seams; when perfectly dry sandpaper seams of Lining Paper, then tint the wall in the usual way.

Lincrusta or Lin-O-Wall—To Paint—

As the body of these materials contains much oil,

it takes the paste underneath about thirty-six hours to dry, and if they were to be treated with Paint, Varnish or Shellac before the paste is thoroughly dry, the result would be that the Lincrusta or Lin-O-Wall would be covered with blisters which would not dry out, as Paint, etc., have a tendency to close the pores of these materials, and without air it is doubtful if the paste would ever dry; it would probably create an acid and turn sour and lose its adhesive powers, and the result would be that the Lincrusta would come loose.

It would be advisable to wait from thirty-six to forty-eight hours before painting over these materials.

COLORS

Colors which should never be used together, or in adjoining rooms where the rooms are divided by an Arch, or where the doors between the rooms are left open a great deal.

Red and Yellow.
Yellow and Blue.
Blue and Red.
Yellow and Violet.
Violet and Blue.
Orange and Yellow or Green.
Violet and Orange.

CONTRASTING COLORS

(That Look Well Together)

To Blue is Orange.
To Citron is Purple Blue.
To Green is Red.
To Olive is Orange.
To Orange is Blue

To Purple is Yellow.

To Red is Green.

To Russet or Red Purple is Yellowish Green.

To Yellow is Green.

COLORS THAT COMBINE BY LAW AND HARMONIOUS CONTRASTS

Blue, Bright with Chocolate.

Blue, Deep with Golden Brown, Pink,
or Maroon.

Buff with Violet, Yellow, Straw, or
Claret.

Chocolate with Bright Blue.

Citron with Purple, Violet or Lav-
ender.

Claret with Buff.

Golden Brown with Deep Blue.

Gray with Orange, Pink, Lavender,
or Brown.

Green, Olive with Red, Russet, Maroon,
or Chocolate.

Green, Warm with Maroon.

Lavender with Warm Gray, or Pale
Green.

Maroon with Warm Green, or Deep
Blue.

Old Rose with Green.

Orange with Blue or Gray.

Pink with Golden Brown, Pale Blue,
Pale Green, or Gray.

Purple with Green or Citron.

Red with Green.

Red with Green, Olive or Brown.

Red, Deep with Gray.

Russet with Green or Olive.

Straw with Violet.

Terra Cotta	with Blue.
Violet	with Yellow, Straw Color, or Buff.
Yellow	with Purple, Lavender, or Violet.

ARTIFICIAL LIGHT

Effect on Different Colors:

Blues,	Generally Dull.
Azure,	Gray.
Cadet,	Soft.
Peacock,	Soft.
Old,	Soft.
Robin's Egg,	Gray.
Brown,	Soft.
Buff,	No Change.
Claret,	Soft.
Gray,	Soft.
Greens,	Soft.
Lavender,	Not Good.
Maroons,	Soft.
Pink,	Not Good.
Purple,	Not Good.
Reds,	No Change.
Rose,	Not Good.
Salmon,	Not Good.
Terra Cotta,	Soft.
Violet,	No Change.
Yellow,	Soft.

Definitions—

TINTS— Are Colors lightened by White.

SHADES—Are Colors darkened by Black.

TONE— Prevailing color.

Red, Blue, and Yellow are Primary Colors, and by mixing any two together, we obtain secondary colors.

(How to Mix) Compound Colors—

- ASHES OF ROSES—Add Lead to Lake and White.
BROWN—Mix Black and Red.
BROWN, CHESTNUT—Add White to Brown.
BUFF—Add Yellow Ochre to White.
CHOCOLATE—Add Yellow Ochre to Brown.
CITRON—Mix Purple and Orange.
CREAM, LIGHT—Add Red and Yellow to White,
or mix White and Yellow.
FLESH—Add Carmine to Straw Color.
GREEN—Mix Blue and Yellow.
“ BLUE—Mix Purple and Green.
“ BRIGHT—Add Paris Green to White.
“ BRILLIANT—Add Emerald Green to
White.
“ DARK—Add Black to Chrome Yellow.
“ OLIVE—Mix Chrome Yellow, Red, Blue
and Black.
“ PEA—Add Chrome Green to White.
To mix good shade for white woodwork, use Green
and Chrome Yellow.
GRAY, DRAB—Add Umber to White.
“ FRENCH—Add Purple and Black to
White.
“ SILVER—Add Lamp Black and Indigo to
White.
LEAD—Add Lamp Black to White.
ORANGE—Mix Yellow and Red, or mix Vermil-
lion to Chrome Yellow.
PEARL—Add Blue to Lead Color.
PINK—Add Lake to White.
PURPLE—Add Red to Light Blue.
PURPLE, RED or CITRON—Mix Purple and
Orange.
ROSE—Add Carmine or Lake to White.
SALMON—Add Red, Umber, and Yellow to
White.
STRAW—Add Chrome Yellow to White Lead.

WHITE, PEARL—Add Purple and Blue to White.
“ FRENCH—Add Purple to White.
WOOD—Add Raw Umber to White.
GOLD—Add Yellow to Brown.
MAUVE—Add Blue to Brown.
RED, CALCIMINE—To mix for White Enamel
woodwork use two-thirds Turkey Red and one-
third Lake.

THE BEST COLORS WITH THE DIFFERENT WOODWORK IN A HOUSE

Birch Wood in Natural Finish—

USE—Tan.
Blues.
Greens.
Warm Grays.
Lavender.
Pink.
Purple.
Old Rose.
Rose Pink.
Salmon.
Yellow or Tan.
Floral Papers with White Background.
Violet Papers with White Background.

Birds-eye Maple—

USE—Delicate Shades of Blue.
Delicate Shades of Green.
Gray.
Lavender.
Pink.
Purple.
Rose, Old.
Rose, Pink.
Salmon.

Cherry—

USE—Blues.
Browns.
Buffs.
Greens, Soft.
Warm Grays.
Straw Color.
Yellow.
Tan.

Ebony Woodwork—

USE—Brown, Tobacco.
Brown, Golden.
Brown, Seal.
Burnt Orange.
Yellow.
Green.
Red.
Old Blue.
Steel Blue.
Tan.

Georgia Pine—

USE—Cream.
Light Tan.
Buffs.
Pale Greens.
Pale Blues.

Gray Woodwork—

USE—Pink.
Rose, Old.
Rose, Pink.
Orange.
Lavender.
Brown.
Du Barry.
Ashes of Roses.

Floral Papers with Pink, Yellow, or Violet.
Flowers on White ground.

Old Ivory Woodwork—

USE—Gold.
Champagne Color.
French Gray.

Mahogany—

USE—Blues, Dull.
Browns.
Grays, Warm (Putty Color).
Greens, Dull.
Yellow.
Drab.

Mahogany and White Trim—

USE—Blues, Dull.
Browns.
Grays.
Greens.
Yellow.
Putty Color.

Oak, Antique—

USE—Blues.
Browns.
Greens.
Pale Yellow.
Putty Color.
French Gray.
Foliage or Forest Papers.

Oak, Bog—

USE—Greens.
Browns.
Blues.
Warm Gray, (Putty Color.)

Pale Yellows.
Lilac Color.

Oak, Old English—

USE—Greens.
Yellows.
Dull Reds.
Browns.
Dull Blues.
Warm Grays, (Putty Color.)

Oak, Flemish—

USE—Red.
Yellow.
Burnt Orange.
Golden Brown.
Greens.
Old Blue.
Delft Blue.
Gray, (Putty Color.)

Oak, Fumed—

USE—Dull Reds.
Golden Yellow.
Tan.
Brown.
Empire Green.
Old Blue.
Warm Gray, (Putty Color.)

Oak, Golden—

USE—Brown.
Tan.
Buff.
Blue.
Green.

Oak, Light—

USE—Tans.

Pale Yellow.
Buffs.
Blue.
Green.

Oak, Red—

USE—Brown.
Tan.
Blue.
Green.

Red Cedar—

USE—Brown.
Tan.
Blue.
Green.

Walnut—

USE—Dull Reds.
Yellows.
Dull Greens.
Dull Blues.

White Enamel—

USE—Maroons.
Reds.
Yellow.
Old Rose.
Pink.
Lavender.
Salmon.
Brown.
Blue.
Gray.
Green.

COLOR SCHEMES

Warm Colors are those which appear to contain Red.

Cold Colors are those which appear to contain Blue.

In rooms with North or East exposure, use warm, strong colors.

In rooms with South or West exposure, use cool colors.

The rugs, furniture, woodwork, and exposure always determine the colors best suited for the different rooms.

In Art Galleries, use Dull Reds, or Dull Greens.

For Jewelry Stores, use medium shades of Blue or Sage Green.

For Millinery Stores, use Sage Green, Gray, or French Gray.

CEILINGS

It is impossible to give any definite arrangement for treating ceilings. They may be tinted or may be covered with paper. For cheap jobs use moire or any of the small figures, which are to be found in numerous varieties. For good work use pulp tints or any of the better grades of ceiling papers.

THE HALL

The Hall is the Index to the Home, or like the Hero in a book, it is the center of attraction, and is the first introduction the visitors have to the house, and should be treated in warm, cheerful colors; so far as it is possible, Reds, Yellows, Browns, or Forest Papers. The foregoing colors are also peculiarly well adapted for a basis to work from for color schemes for the balance of the rooms down stairs, and especially where the Hall is situated between two rooms, for instance, Parlor and Dining Room.

HALL, NORTH EXPOSURE

- With Birch Wood**—Use Tan, Light Yellows, Salmon, or Old Rose Shades.
- With Birds-eye Maple**—Use Pink, Salmon, Lavender, Purple, Old Rose, or Rose Pink.
- With Cherry**—Use Buff, Tan, Straw Color, or Pale Yellow.
- With Ebony**—Use Red, Yellow, Golden Brown, or Burnt Orange.
- With Georgia Pine**—Use Cream, Light Tan, or Buff Shades.
- With Gray**—Use Orange, Brown, or Old Rose.
- With Ivory, Old**—Use Gold, or Champagne Color.
- With Mahogany**—Use Browns or Yellows.
- With Mahogany and White**—Use Browns or Yellows.
- With Oak, Antique**—Use Brown, Tan, or Pale Yellow.
- With Oak, Bog**—Use Browns, Pale Yellows, or Lilac Color.
- With Oak, Old English**—Use Browns, Dull Red, or Yellow.
- With Oak, Flemish**—Use Red, Yellow, Burnt Orange, or Golden Brown.
- With Oak, Fumed**—Use Dull Red, Golden Yellow, Tan, or Brown.
- With Oak, Golden**—Use Brown, Tan, or Buff.
- With Oak, Light**—Use Pale Yellows or Buffs.
- With Oak, Red**—Use Brown or Tan.
- With Red Cedar**—Use Brown or Tan.
- With Walnut**—Use Dull Red or Yellow.
- With White Enamel**—Use Maroon, Red, Yellow, Old Rose, Salmon, Lavender, or Brown.

HALL, SOUTH EXPOSURE

- With Birch**—Use Blues, Greens, Warm Grays (Putty Color), or Tans.
- With Birds-eye Maple**—Use Robin's Egg Blue, Nile Green, or Gray.

- With Cherry**—Use Blues, Soft Greens, or Warm Grays.
With Ebony—Use Steel Blue, Old Blue, or Green.
With Georgia Pine—Use Pale Greens or Pale Blues.
With Gray—Use Rose, Pink, or Lavender.
With Ivory, Old—Use French Gray.
With Mahogany—Use Dull Blues, Warm Grays, Drab, or Putty Color.
With Mahogany and White—Use Dull Blues, Drab, Warm Gray, Putty Color, or Dull Green.
With Oak, Antique—Use Blue, Olive Green, Putty Color, French Gray.
With Oak, Bog—Use Blues, Greens, Warm Grays, or Putty Color.
With Oak, English—Use Green, Old Blue, Warm Gray, or Putty Color.
With Oak, Flemish—Use Green, Old Blue, Delft, or Putty Color.
With Oak, Fumed—Use Empire Green, Old Blue, or Warm Gray.
With Oak, Golden—Use Blue or Green.
With Oak, Light—Use Blue or Green.
With Oak, Red—Use Blue or Green.
With Red Cedar—Use Blue or Green.
With Walnut—Use Dull Greens or Dull Blues.
With White Enamel—Use Blue, Green, or Gray.

HALL, EAST EXPOSURE

- With Birch**—Use Pale Yellow, Salmon, Rose Pink, Old Rose, Lavender, or Tan.
With Birds-eye Maple—Use Pink, Salmon, Lavender, Purple, Old Rose, or Rose Pink.
With Cherry—Use Buff, Tan, Straw Color, or Pale Yellow.
With Ebony—Use Red, Yellow, Golden Brown, or Burnt Orange.
With Georgia Pine—Use Cream, Light Tan, or Buff Shades.

With Gray—Use Orange, Brown, or Old Rose.
With Ivory, Old—Use Gold or Champagne Color.
With Mahogany—Use Browns or Yellows.
With Mahogany and White—Use Browns, Pale Yellows, or Tan.
With Oak, Antique—Use Brown, Tan or Yellow.
With Oak, Bog—Use Brown, Pale Yellow, or Lilac Color.
With Oak, Old English—Use Brown, Dull Reds, or Yellow.
With Oak, Flemish—Use Red, Yellow, Burnt Orange, or Golden Brown.
With Oak, Fumed—Use Dull Red, Golden Yellow, Tan, or Brown.
With Oak, Golden—Use Brown, Tan, or Buff.
With Oak, Light—Use Tans, Pale Yellow, Buff.
With Oak, Red—Use Brown or Tan.
With Red Cedar—Use Brown or Tan.
With Walnut—Use Dull Red or Yellow.
With White Enamel—Use Maroon, Red, Yellow, Old Rose, Pink, Lavender, Salmon, or Brown.

HALL, WEST EXPOSURE

With Birch—Use Blues, Greens, Warm Grays, Light Tans, or Putty Color.
With Birds-eye Maple—Use Robin's Egg Blue, Nile Green, or Gray.
With Cherry—Use Blues, Soft Greens, or Warm Grays.
With Ebony—Use Steel Blue, Old Blue, or Green.
With Georgia Pine—Use Pale Greens or Pale Blues.
With Gray—Use Rose, Pink, or Lavender.
With Ivory, Old—Use French Gray.
With Mahogany—Use Dull Blue, Drab, Warm Gray, or Putty Color.
With Mahogany and White—Use Dull Blues, Drab, Warm Gray, Putty Color, or Dull Green.

- With Oak, Antique**—Use Blue, Olive Green, Putty Color, or French Gray.
- With Oak, Bog**—Use Blues, Greens, Warm Grays, or Putty Colors.
- With Oak, Old English**—Use Green, Old Blue, Putty Color, or Warm Gray.
- With Oak, Flemish**—Use Green, Old Blue, Delft, or Putty Color.
- With Oak, Fumed**—Use Empire Green, Old Blue, or Warm Gray.
- With Oak, Golden**—Use Blue or Green.
- With Oak, Light**—Use Blue or Green.
- With Oak, Red**—Use Blue or Green.
- With Red Cedar**—Use Blue or Green.
- With Walnut**—Use Dull Greens or Dull Blues.
- With White Enamel**—Use Blue, Green, or Gray.

PARLOR AND LIVING ROOMS

The colors used in these rooms express the owner's personality. The walls can be decorated solid all over, from baseboard to a moulding, and can be either a two-tone figured, striped or plain material.

Where the two latter are used, if desired, they can be treated with a cut out border, or a small border can be stenciled below the picture moulding, following the moulding around the room; or the walls may be paneled, using Gold or White Enameled Beading with Corners or Panel with Silk Gimp.

PARLOR AND LIVING ROOM, NORTH EXPOSURE

- With Birch**—Use Old Rose, Salmon, or Tan.
- With Birds-eye Maple**—Use Pink, Salmon, Lavender, Purple, Old Rose, or Rose Pink.
- With Cherry**—Use Buff. Tan, Straw Color, or Pale Yellow.

- With Ebony**—Use Red, Yellow, Golden Brown, or Burnt Orange.
- With Georgia Pine**—Use Cream, Light Tan, or Buff Shades.
- With Gray**—Use Pink, Old Rose, Orange, Brown, or Du Barry.
- With Ivory, Old**—Use Gold or Champagne Color.
- With Mahogany**—Use Browns or Yellows.
- With Mahogany and White**—Use Browns or Yellows.
- With Oak, Antique**—Use Tan, Brown, or Pale Yellow.
- With Oak, Bog**—Use Browns, Pale Yellow, or Lilac Color.
- With Oak, Old English**—Use Browns, Dull Reds, or Yellows.
- With Oak, Flemish**—Use Red, Yellow, Burnt Orange, or Golden Brown.
- With Oak, Fumed**—Use Dull Red, Golden Yellow, Tan, or Brown.
- With Oak, Golden**—Use Brown, Tan, or Buff.
- With Oak, Light**—Use Tans, Pale Yellows, or Buff.
- With Oak, Red**—Use Brown or Tan.
- With Red Cedar**—Use Brown or Tan.
- With Walnut**—Use Dull Red or Yellow.
- With White Enamel**—Use Maroons, Red, Yellow, Old Rose, Pink, Lavender, Salmon, or Brown.

PARLOR AND LIVING ROOM, SOUTH EXPOSURE

- With Birch**—Use Blues, Greens, Warm Grays, Light Tans, or Putty Colors.
- With Birds-eye Maple**—Use Robin's Egg Blue, Nile Green, or Gray.
- With Cherry**—Use Blues, Soft Greens, or Warm Grays.
- With Ebony**—Use Steel Blue, Old Blue, or Green.
- With Georgia Pine**—Use Pale Greens or Pale Blues.
- With Gray**—Use Rose, Pink, or Lavender.
- With Ivory, Old**—Use French Gray.

With Mahogany—Use Dull Blues, Warm Gray, Drab, or Putty Color.

With Mahogany and White—Use Dull Blues, Drab, Warm Grays, Putty Color, or Dull Green.

With Oak, Antique—Use Blue, Olive Green, Putty Color, or French Gray.

With Oak, Bog—Use Blues, Greens, Warm Grays, or Putty Colors.

With Oak, Old English—Use Green, Old Blue, Warm Gray, or Putty Color.

With Oak, Flemish—Use Green, Old Blue, Delft Blue, or Putty Color.

With Oak, Fumed—Use Empire Green, Old Blue, or Warm Gray.

With Oak, Golden—Use Blue or Green.

With Oak, Light—Use Blues or Greens.

With Oak, Red—Use Blue or Green.

With Red Cedar—Use Blue or Green.

With Walnut—Use Dull Greens or Dull Blues.

With White Enamel—Use Blue, Green, or Gray.

PARLOR AND LIVING ROOM, EAST EXPOSURE

With Birch—Use Old Rose, Salmon, Tan, Lavender, Pink, or Pale Yellow.

With Birds-eye Maple—Use Pink, Salmon, Lavender, Purple, Old Rose, or Rose Pink.

With Cherry—Use Buff, Tan, Pale Yellow, or Straw Color.

With Ebony—Use Red, Yellow, Golden Brown, or Burnt Orange.

With Georgia Pine—Use Cream, Light Tan, or Buff Shades.

With Gray—Use Pink, Old Rose, Orange, Brown, or Du Barry.

With Ivory, Old—Use Gold or Champagne Color.

With Mahogany—Use Browns or Yellows.

- With Mahogany and White**—Use Browns, Pale Yellows, or Tan.
- With Oak, Antique**—Use Brown, Tan, or Yellow.
- With Oak, Bog**—Use Brown, Pale Yellow, or Lilac Color.
- With Oak, Old English**—Use Brown, Dull Reds, or Yellow.
- With Oak, Flemish**—Use Red, Yellow, Burnt Orange, or Golden Brown.
- With Oak, Fumed**—Use Dull Red, Golden Yellow, Tan, or Brown.
- With Oak, Golden**—Use Brown, Tan, or Buff.
- With Oak, Light**—Use Tan, Pale Yellow, or Buffs.
- With Oak, Red**—Use Brown or Tan.
- With Red Cedar**—Use Brown or Tan.
- With Walnut**—Use Dull Red or Yellow.
- With White Enamel**—Use Maroon, Red, Yellow, Old Rose, Pink, Lavender, Salmon, or Brown.

PARLOR AND LIVING ROOM, WEST EXPOSURE

- With Birch**—Use Blues, Greens, Tans, Warm Grays, Light Tans, or Putty Color.
- With Birds-eye Maple**—Use Robin's Egg Blue, Nile Green, or Gray.
- With Cherry**—Use Blues, Soft Greens, or Warm Grays.
- With Ebony**—Use Steel Blue, Old Blue, or Green.
- With Georgia Pine**—Use Pale Greens or Pale Blues.
- With Gray**—Use Rose Pink or Lavender.
- With Ivory, Old**—Use French Gray.
- With Mahogany**—Use Dull Blue, Putty Color, Warm Gray, or Drab.
- With Mahogany and White**—Use Dull Blues, Drab, Warm Gray, Putty Color, or Dull Green.
- With Oak, Antique**—Use Blue, Olive Green, Putty Color, or French Gray.
- With Oak, Bog**—Use Blues, Green, Warm Gray, or Putty Color.

With Oak, Old English—Use Green, Old Blue, Warm Gray, or Putty Color.

With Oak, Flemish—Use Green, Old Blue, Delft, or Putty Color.

With Oak, Fumed—Use Empire Green, Old Blue, or Warm Gray.

With Oak, Golden—Use Blue or Green.

With Oak, Light—Use Blue or Green.

With Oak, Red—Use Blue or Green.

With Red Cedar—Use Blue or Green.

With Walnut—Use Dull Greens or Dull Blues.

With White Enamel—Use Blue, Green, or Gray.

THE DINING ROOM

Necessity compels all the members of the family and visitors to congregate in this room together, and is the Family Assembly room, and should be treated in Cheerful Colors.

There is no room in the home which affords the decorator a better chance to show his ability, owing to the many beautiful papers made which are suitable for this room, and these papers in themselves offer a hundred different suggestions in ways to decorate.

Many of the old dining rooms offer the decorator an excellent chance for reconstructing; such as putting in beamed ceilings, plate shelves, paneling space below plate shelves with two-inch wooden strips 18 to 24 inches apart, as the case may suggest, giving the room elegance and artistic stability. Much of the woodwork added in this way becomes a permanent part of the room, and the extra expenditure will never be regretted.

Where a plate shelf is used some of the most suitable materials to be used below the shelf are Lin-O-Wall, Lincrusta Walton, Japanese Leathers, or Burlaps; the two former are particularly good as they are practically indestructible.

DINING ROOM, NORTH EXPOSURE

- With Birch**—Use Lavender, Old Rose, Salmon, or Tan Shades.
- With Birds-Eye Maple**—Use Pink, Salmon, Lavender, Old Rose, Rose Pink, or Purple.
- With Cherry**—Use Buff, Tan, Straw Color, or Pale Yellow.
- With Ebony**—Use Red, Yellow, Golden Brown, or Burnt Orange.
- With Georgia Pine**—Use Cream, Light Tan, or Buff Shades.
- With Gray**—Use Orange or Brown.
- With Ivory, Old**—Use Gold or Champagne Color.
- With Mahogany**—Use Browns or Yellows.
- With Mahogany and White**—Use Browns or Yellows.
- With Oak, Antique**—Use Tan, Brown, or Pale Yellow.
- With Oak, Bog**—Use Browns, Pale Yellow, or Lilac Color.
- With Oak, Old English**—Use Browns, Dull Reds, or Yellows.
- With Oak, Flemish**—Use Red, Yellow, Burnt Orange, or Golden Brown.
- With Oak, Fumed**—Use Dull Red, Golden Yellow, Tan, or Brown.
- With Oak, Golden**—Use Brown, Tan, or Buff.
- With Oak, Light**—Use Tans, Pale Yellows, or Buffs.
- With Oak, Red**—Use Brown or Tan.
- With Red Cedar**—Use Brown or Tan.
- With Walnut**—Use Dull Red or Yellow.
- With White Enamel**—Use Maroon, Reds, Yellow, Old Rose, Pink, Lavender, Salmon, or Brown.

DINING ROOM, SOUTH EXPOSURE

- With Birch**—Use Blues, Greens, Warm Grays, or Putty Colors.

- With Birds-eye Maple**—Use Robin's Egg Blue, Nile Green, or Gray.
- With Cherry**—Use Blues, Soft Greens, or Warm Grays.
- With Ebony**—Use Steel Blue, Old Blue, or Green.
- With Georgia Pine**—Use Pale Greens or Pale Blues.
- With Gray**—Use Old Rose, Pink, or Lavender.
- With Ivory, Old**—Use French Gray.
- With Mahogany**—Use Dull Blues, Warm Grays, Drab, or Putty Color.
- With Mahogany and White**—Use Dull Blues, Drab, Warm Gray, Putty Color, or Dull Green.
- With Oak, Antique**—Use Blue, Olive Green, Putty Color, or French Gray.
- With Oak, Bog**—Use Blues, Greens, Warm Gray, or Putty Color.
- With Oak, Old English**—Use Green, Old Blue, Warm Gray, or Putty Color.
- With Oak, Flemish**—Use Green, Old Blue, Delft, or Putty Color.
- With Oak, Fumed**—Use Empire Green, Old Blue, or Warm Gray.
- With Oak, Golden**—Use Blue or Green.
- With Oak, Light**—Use Blues or Greens.
- With Oak, Red**—Use Blue or Green.
- With Red Cedar**—Use Blue or Green.
- With Walnut**—Use Dull Greens or Dull Blues.
- With White Enamel**—Use Blue, Green, or Gray.

DINING ROOM, EAST EXPOSURE

- With Birch**—Use Pale Yellow, Salmon, Old Rose, or Tans.
- With Birds-eye Maple**—Use Pink, Salmon, Lavender, Purple, Old Rose, or Rose Pink.
- With Cherry**—Use Buff, Tan, Straw Color, or Pale Yellow.
- With Ebony**—Use Red, Yellow, Golden Brown, or Burnt Orange.

- With Georgia Pine**—Use Cream, Light Tan, or Buff Shades.
- With Gray**—Use Orange or Brown.
- With Ivory, Old**—Use Gold or Champagne Color.
- With Mahogany**—Use Brown or Yellows.
- With Mahogany and White**—Use Brown, Pale Yellows, or Tan.
- With Oak, Antique**—Use Brown, Tan, or Yellow.
- With Oak, Bog**—Use Brown, Pale Yellow, or Lilac Color.
- With Oak, Old English**—Use Brown, Dull Reds, or Yellow.
- With Oak, Flemish**—Use Red, Yellows, Burnt Orange, or Golden Yellow.
- With Oak, Fumed**—Use Dull Red, Golden Yellow, Tan, or Brown.
- With Oak, Golden**—Use Brown, Tan, or Buff.
- With Oak, Light**—Use Tan, Pale Yellow, or Buffs.
- With Oak, Red**—Use Brown or Tan.
- With Red Cedar**—Use Brown or Tan.
- With Walnut**—Use Dull Red or Yellow.
- With White Enamel**—Use Maroon, Red, Yellow, Old Rose, Pink, Lavender, Salmon, or Brown.

DINING ROOM, WEST EXPOSURE

- With Birch**—Use Blues, Greens, Warm Grays, Light Tans, or Putty Color.
- With Birds-eye Maple**—Use Robin's Egg Blue, Nile Green, or Gray.
- With Cherry**—Use Blues, Soft Greens, or Warm Grays.
- With Ebony**—Use Steel Blue, Old Blue, or Green.
- With Georgia Pine**—Use Pale Green or Pale Blues.
- With Gray**—Use Old Rose, Pink, or Lavender.
- With Ivory, Old**—Use French Gray.
- With Mahogany**—Use Dull Blue, Drab, Warm Gray, or Putty Color.

- With Mahogany and White**—Use Dull Blue, Warm Grays, Drab, Putty Color, or Dull Green.
- With Oak, Antique**—Use Blue, Olive Green, Putty Color, or French Gray.
- With Oak, Bog**—Use Blues, Green, Warm Gray, or Putty Color.
- With Oak, Old English**—Use Green, Old Blue, Warm Gray, or Putty Color.
- With Oak, Flemish**—Use Green, Old Blue, Delft, or Putty Color.
- With Oak, Fumed**—Use Empire Green, Old Blue, or Warm Gray.
- With Oak, Golden**—Use Blue or Green.
- With Oak, Light**—Use Blues or Greens.
- With Oak, Red**—Use Blue or Green.
- With Red Cedar**—Use Blue or Green.
- With Walnut**—Use Dull Greens or Dull Blues.
- With White Enamel**—Use Blue, Green, or Gray.

FOR LIBRARY OR STUDY

The Decorator should remember that comfort should not be opposed by art. It is impossible that any one arrangement of theory of furnishing could be equally pleasing to all tastes, yet, there is a happy medium of correct environments which strikes a responsive chord in the minds of the majority. The surest guide to successful arrangement of this room is an acute sense of the "Fitness of things." These rooms while often decorated elaborately should be done in quiet, self-toned effects, suggesting rest and ease.

LIBRARY AND STUDY, NORTH EXPOSURE

- With Birch**—Use Lavender, Old Rose, Salmon, or Tan Shades.
- With Birds-eye Maple**—Use Pink, Salmon, Lavender, Purple, Old Rose, or Rose Pink.

- With Cherry**—Use Buff, Tan, Straw Color, or Pale Yellow.
- With Ebony**—Use Red, Yellow, Golden Brown, or Burnt Orange.
- With Georgia Pine**—Use Cream, Light Tan, or Buff Shades.
- With Gray**—Use Orange, Brown, or Old Rose.
- With Ivory, Old**—Use Gold or Champagne Color.
- With Mahogany**—Use Browns or Yellows.
- With Mahogany and White**—Use Browns or Yellows.
- With Oak, Antique**—Use Tan, Brown, or Pale Yellow.
- With Oak, Bog**—Use Browns, Pale Yellow, or Lilac Color.
- With Oak, Old English**—Use Browns, Dull Reds, or Yellows.
- With Oak, Flemish**—Use Red, Yellow, Burnt Orange, or Golden Brown.
- With Oak, Fumed**—Use Dull Reds, Golden Yellow, Tan, or Brown.
- With Oak, Golden**—Use Brown, Tan, or Buff.
- With Oak, Light**—Use Tans, Pale Yellows, or Buffs.
- With Oak, Red**—Use Brown or Tan.
- With Red Cedar**—Use Brown or Tan.
- With Walnut**—Use Dull Red or Yellow.
- With White Enamel**—Use Maroons, Reds, Yellow, Old Rose, Pink, Lavender, Salmon, or Brown.

LIBRARY AND STUDY, SOUTH EXPOSURE

- With Birch**—Use Blues, Greens, Warm Grays, or Putty Color.
- With Birds-eye Maple**—Use Robin's Egg Blue, Nile Green, or Gray.
- With Cherry**—Use Blues, Soft Greens, or Warm Grays.
- With Ebony**—Use Steel Blue, Old Blue, or Green.
- With Georgia Pine**—Use Pale Greens or Pale Blues.
- With Gray**—Use Rose Pink or Lavender.
- With Ivory, Old**—Use French Gray.

- With Mahogany**—Use Dull Blues, Warm Grays, Drab, or Putty Color.
- With Mahogany and White**—Use Dull Blues, Drab, Warm Gray, Putty Color, or Dull Green.
- With Oak, Antique**—Use Blue, Olive Green, Putty Color, or French Gray.
- With Oak, Bog**—Use Blues, Greens, Warm Grays, or Putty Color.
- With Oak, Old English**—Use Green, Old Blue, Warm Gray, or Putty Color.
- With Oak, Flemish**—Use Green, Old Blue, Delft, or Putty Color.
- With Oak, Fumed**—Use Empire Green, Old Blue, or Warm Gray.
- With Oak, Golden**—Use Blue or Green.
- With Oak, Light**—Use Blues or Greens.
- With Oak, Red**—Use Blue or Green.
- With Red Cedar**—Use Blue or Green
- With Walnut**—Use Dull Greens or Dull Blues.
- With White Enamel**—Use Blue, Green, or Gray.

LIBRARY AND STUDY, EAST EXPOSURE

- With Birch**—Use Pale Yellow, Salmon, Old Rose, or Tans.
- With Birds-eye Maple**—Use Pink, Salmon, Lavender, Purple, Old Rose, or Rose Pink.
- With Cherry**—Use Buff, Tan, Straw Color, or Pale Yellow.
- With Ebony**—Use Red, Yellow, Golden Brown, or Burnt Orange.
- With Georgia Pine**—Use Cream, Light Tan, or Buff Shades.
- With Gray**—Use Orange, Brown, or Old Rose.
- With Ivory, Old**—Use Gold or Champagne Color.
- With Mahogany**—Use Browns or Yellows.
- With Mahogany and White**—Use Browns, Pale Yellows, or Tan.

- With Oak, Antique**—Use Brown, Tan, or Yellow.
- With Oak, Bog**—Use Brown, Pale Yellow, or Lilac Color.
- With Oak, Old English**—Use Browns, Dull Red, or Yellows.
- With Oak, Flemish**—Use Red, Yellow, Burnt Orange, or Golden Brown.
- With Oak, Fumed**—Use Dull Red, Golden Yellow, Tan, or Brown.
- With Oak, Golden**—Use Brown, Tan, or Buff.
- With Oak, Light**—Use Tans, Pale Yellow, or Buffs.
- With Oak, Red**—Use Brown or Tan.
- With Red Cedar**—Use Brown or Tan.
- With Walnut**—Use Dull Red or Yellow.
- With White Enamel**—Use Maroon, Red, Yellow, Old Rose, Pink, Lavender, Salmon, or Brown.

LIBRARY AND STUDY, WEST EXPOSURE

- With Birch**—Use Blues, Greens, Warm Grays, Light Tans, or Putty Color.
- With Birds-eye Maple**—Use Robin's Egg Blue, Nile Green, or Gray.
- With Cherry**—Use Blues, Soft Greens, or Warm Grays.
- With Ebony**—Use Steel Blue, Old Blue, Delft Blue or Green.
- With Georgia Pine**—Use Pale Greens or Pale Blues.
- With Gray**—Use Rose Pink or Lavender.
- With Ivory, Old**—Use French Gray.
- With Mahogany**—Dull Blue, Drab, Warm Gray, or Putty Color.
- With Mahogany and White**—Use Dull Blues, Drab, Warm Grays, or Putty Color.
- With Oak, Antique**—Use Blue, Olive Green, Putty Color, or French Gray.
- With Oak, Bog**—Use Blues, Greens, Warm Gray, or Putty Color.

- With Oak, Old English**—Use Green, Old Blue, Warm Gray, or Putty Color.
- With Oak, Flemish**—Use Green, Old Blue, Delft, or Putty Color.
- With Oak, Fumed**—Use Empire Green, Old Blue, or Warm Gray.
- With Oak, Golden**—Use Blue or Green.
- With Oak, Light**—Use Blues or Greens.
- With Oak, Red**—Use Blue or Green.
- With Red Cedar**—Use Blue or Green.
- With Walnut**—Use Dull Greens or Dull Blues.
- With White Enamel**—Use Blue, Green, or Gray.

THE BILLIARD ROOM

The treatment of this room should be somewhat masculine in character, and can be treated in plain or tooled leather, or Lin-O-Wall or Linerusta Walton, preferably the two latter, as they contain much oil and are made of a combination of materials which makes them absolutely Water and Damp Proof, and are especially recommended where the Billiard Room is situated in a part of the house which is apt to become damp, as the tables will warp and will be ruined; they must be perfectly level.

BILLIARD ROOM, NORTH EXPOSURE

- With Birch**—Use Lavender, Old Rose, Salmon, or Tan Shades.
- With Birds-eye Maple**—Use Salmon, Rose Pink, Old Rose, Purple, Pink, or Lavender.
- With Cherry**—Use Buffs, Straw Color, Tan, or Pale Yellow.
- With Ebony**—Use Red, Yellow, Golden Brown, Burnt Orange, or Metal Grounds.
- With Georgia Pine**—Use Cream, Light Tan, or Buff Shades.

- With Gray**—Use Orange or Brown.
With Ivory, Old—Use Gold or Champagne Color.
With Mahogany—Use Browns or Yellows.
With Mahogany and White—Use Browns or Yellows.
With Oak, Antique—Use Tan, Brown, Pale Yellow, or Metal Grounds.
With Oak, Bog—Use Brown, Pale Yellow, or Lilac Color.
With Oak, Old English—Use Browns, Dull Reds, Yellow, or Metal Grounds.
With Oak, Flemish—Use Red, Yellow, Burnt Orange, Golden Brown, or Metal Grounds.
With Oak, Fumed—Use Dull Reds, Golden Yellow, Tan, Brown, or Metal Grounds.
With Oak, Golden—Use Brown, Tan, or Buff.
With Oak, Light—Use Tans, Pale Yellow, or Buffs.
With Oak, Red—Use Brown or Tan.
With Red Cedar—Use Brown or Tan.
With Walnut—Use Dull Red or Yellow.
With White Enamel—Use Maroons, Red, Yellow, Old Rose, Pink, Lavender, Salmon, or Brown.

BILLIARD ROOM, SOUTH EXPOSURE

- With Birch**—Use Blues, Greens, Warm Grays, or Putty Colors.
With Birds-eye Maple—Use Robin's Egg Blue, Nile Green, or Gray.
With Cherry—Use Blues, Soft Greens, or Warm Grays.
With Ebony—Use Steel Blue, Old Blue, or Green.
With Georgia Pine—Use Pale Greens or Pale Blues.
With Gray—Use Rose, Pink, or Lavender.
With Ivory, Old—Use French Gray.
With Mahogany—Use Dull Blues, Warm Grays, Drab, or Putty Color.
With Mahogany and White—Use Dull Blues, Drab, Warm Grays, Putty Color, or Dull Green.

- With Oak, Antique**—Use Blue, Olive, Green, Putty Color, or French Gray.
- With Oak, Bog**—Use Blues, Greens, Warm Grays, or Putty Color.
- With Oak, Old English**—Use Greens, Old Blue, Warm Gray, or Putty Color.
- With Oak, Flemish**—Use Green, Old Blue, Delft, or Putty Color.
- With Oak, Fumed**—Use Empire Green, Old Blue, or Warm Gray.
- With Oak, Golden**—Use Blue or Green.
- With Oak, Light**—Use Blues or Greens.
- With Oak, Red**—Use Blue or Green.
- With Red Cedar**—Use Blue or Green.
- With Walnut**—Use Dull Greens or Dull Blues.
- With White Enamel**—Use Blue, Green, or Gray.

BILLIARD ROOM, EAST EXPOSURE

- With Birch**—Use Brown, Tan, Red, Bronze Papers, Light Yellow, Salmon, Lavender, Old Rose, or Leather Effects.
- With Birds-eye Maple**—Use Pink, Salmon, Lavender, Purple, Old Rose, or Rose Pink.
- With Cherry**—Use Buff, Tan, Straw Color, or Pale Yellow.
- With Ebony**—Use Red, Yellow, Golden Brown, Burnt Orange, or Metal Grounds.
- With Georgia Pine**—Use Cream, Light Tan, or Buff Shades.
- With Gray**—Use Orange or Brown.
- With Ivory, Old**—Use Gold or Champagne Color.
- With Mahogany**—Use Browns or Yellows.
- With Mahogany and White**—Use Browns, Pale Yellows, or Tan.
- With Oak, Antique**—Use Brown, Tan, or Yellow.
- With Oak, Bog**—Use Browns, Pale Yellow, or Lilac Color.

With Oak, Old English—Use Browns, Dull Reds, Yellows, or Metal Grounds.

With Oak, Flemish—Use Red, Yellow, Burnt Orange, Golden Brown, or Metal Grounds.

With Oak, Fumed—Use Dull Red, Golden Yellow, Tan, Brown, or Metal Grounds.

With Oak, Golden—Use Brown, Tan, or Buff.

With Oak, Light—Use Tans, Yellows, or Buffs.

With Oak, Red—Use Brown or Tan.

With Red Cedar—Use Brown or Tan.

With Walnut—Use Dull Red or Yellow.

With White Enamel—Use Maroon, Red, Yellow, Old Rose, Pink, Lavender, Salmon, or Brown.

BILLIARD ROOM, WEST EXPOSURE

With Birch—Use Blues, Green, Warm Grays, Light Tans, or Putty Color.

With Birds-eye Maple—Use Robin's Egg Blue, Nile Green, or Gray.

With Cherry—Use Blues, Soft Greens, or Warm Grays.

With Ebony—Use Steel Blue, Old Blue, or Green.

With Georgia Pine—Use Pale Greens or Pale Blues.

With Gray—Use Rose, Pink, or Lavender.

With Ivory, Old—Use French Gray.

With Mahogany—Use Dull Blue, Drab, Warm Gray, or Putty Color.

With Mahogany and White—Use Dull Blues, Drab, Warm Gray, Putty Color, or Dull Green.

With Oak, Antique—Use Blue, Olive, Green, Putty Color, or French Gray.

With Oak, Bog—Use Blues, Green, Warm Grays, or Putty Color.

With Oak, Old English—Use Green, Old Blue, Warm Gray, or Putty Color.

With Oak, Flemish—Use Green, Old Blue, Delft or Putty Color.

- With Oak, Fumed**—Use Empire Green, Old Blue, or Warm Gray.
- With Oak, Golden**—Use Blue or Green.
- With Oak, Light**—Use Blues or Greens.
- With Oak, Red**—Use Blue or Green.
- With Red Cedar**—Use Blue and Green.
- With Walnut**—Use Dull Greens or Dull Blues.
- With White Enamel**—Use Blue, Green, or Gray.

THE DEN OR SMOKING ROOM

The usual furnishings of this room suggest elaborate and sometimes extreme colors, Oriental Colors, Browns, Reds, Lincrusta Walton, Lin-O-Wall, or leather effects below Plate Shelf and Panel space under shelf with strips of wood, etc.

DEN, NORTH EXPOSURE

- With Birch**—Use Salmon, Rose Pink, Old Rose, Purple, Lavender, Tan, or Oriental Effects.
- With Birds-eye Maple**—Use Salmon, Rose Pink, Old Rose, Purple, Pink, or Lavender.
- With Cherry**—Use Buffs, Straw Colors, Tan, or Pale Yellow.
- With Ebony**—Use Red, Yellow, Golden Brown, Burnt Orange, or Gold Papers.
- With Georgia Pine**—Use Cream, Light, Tan or Buff Shades.
- With Gray**—Use Orange or Brown.
- With Ivory, Old**—Use Gold or Champagne Color.
- With Mahogany**—Use Browns or Yellows.
- With Mahogany and White**—Use Browns or Yellows.
- With Oak, Antique**—Use Tan, Brown, or Pale Yellow.
- With Oak, Bog**—Use Brown, Pale Yellow, Lilac Color, or Metal Grounds.
- With Oak, Old English**—Use Browns, Dull Reds, Yellows, or Metal Grounds.

With Oak, Flemish—Use Red, Yellow, Burnt Orange, Golden Brown, or Metal Grounds.

With Oak, Fumed—Use Dull Reds, Golden Yellow, Tan, Brown, or Metal Grounds.

With Oak, Golden—Use Brown, Tan, or Buff.

With Oak, Light—Use Tans, Pale Yellow, or Buff.

With Oak, Red—Use Brown or Tan.

With Red Cedar—Use Brown or Tan.

With Walnut—Use Dull Reds or Yellow.

With White Enamel—Use Maroon, Red, Yellow, Old Rose, Pink, Lavender, Salmon, or Brown.

DEN, SOUTH EXPOSURE

With Birch—Use Blues, Greens, Warm Grays, or Putty Colors.

With Birds-eye Maple—Use Robin's Egg Blue, Nile Green, or Gray.

With Cherry—Use Blues, Soft Greens, or Warm Grays.

With Ebony—Use Steel Blue, Old Blue, or Green.

With Georgia Pine—Use Pale Greens or Pale Blues.

With Gray—Use Rose Pink or Lavender.

With Ivory, Old—Use French Gray.

With Mahogany—Use Dull Blues, Warm Grays, Drab, or Putty Color.

With Mahogany and White—Use Dull Blues, Drab, Warm Grays, Putty Color, or Dull Green.

With Oak, Antique—Use Blue, Olive Green, Putty Color, or French Gray.

With Oak, Bog—Use Blues, Greens, Warm Gray, or Putty Color.

With Oak, Old English—Use Green, Old Blue, Warm Gray, or Putty Color.

With Oak, Flemish—Use Green, Old Blue, or Putty Color.

With Oak, Fumed—Use Green, Old Blue, Delft, or Putty Color.

With Oak, Golden—Use Empire Green, Old Blue, or Warm Gray.

With Oak, Light—Use Blue or Green.

With Oak, Red—Use Blues or Greens.

With Red Cedar—Use Blue or Green.

With Walnut—Use Dull Greens or Dull Blues.

With White Enamel—Use Blue, Green, or Gray.

DEN, EAST EXPOSURE

With Birch—Use Light Yellow, Lavender, Old Rose, or Salmon.

With Birds-eye Maple—Use Pink, Salmon, Lavender, Purple, Old Rose, or Rose Pink.

With Cherry—Use Buff, Tan, Straw Color, or Pale Yellow.

With Ebony—Use Red, Yellow, Golden Brown, or Burnt Orange.

With Georgia Pine—Use Cream, Light Tan, or Buff Shades.

With Gray—Use Orange or Brown.

With Ivory, Old—Use Gold or Champagne Color.

With Mahogany—Use Browns or Yellows.

With Mahogany and White—Use Browns, Pale Yellows, or Tan.

With Oak, Antique—Use Brown, Tan, or Yellow.

With Oak, Bog—Use Browns, Pale Yellow, or Lilac Color.

With Oak, Old English—Use Browns, Dull Reds, Yellows, or Metal Grounds.

With Oak, Flemish—Use Red, Yellow, Burnt Orange, Golden Brown, or Metal Grounds.

With Oak, Fumed—Use Dull Red, Golden Yellow, Tan, Brown, or Metal Grounds.

With Oak, Golden—Use Brown, Tan, or Buff.

With Oak, Light—Use Tans, Pale Yellows, or Buffs.

With Oak, Red—Use Brown or Tan.

With Red Cedar—Use Brown or Tan.

With Walnut—Use Dull Red or Yellow.

With White Enamel—Use Maroon, Red, Yellow, Old Rose, Pink, Lavender, Salmon, or Brown.

DEN, WEST EXPOSURE

With Birch—Use Blues, Greens, Warm Grays, Light Tan, or Putty Colors.

With Birds-eye Maple—Use Robin's Egg Blue, Nile Green, or Gray.

With Cherry—Use Blues, Soft Greens, or Warm Grays.

With Ebony—Use Steel Blue, Old Blue, or Green.

With Georgia Pine—Use Pale Greens or Pale Blues.

With Gray—Use Rose Pink or Lavender.

With Ivory, Old—Use French Gray.

With Mahogany—Use Dull Blue, Warm Gray, Drab, or Putty Color.

With Mahogany and White—Use Dull Blues, Drab, Warm Grays, Putty Color, or Dull Green.

With Oak, Antique—Use Blue, Olive, Green, Putty Color, or French Gray.

With Oak, Bog—Use Blues, Green, Warm Gray, or Putty Color.

With Oak, Old English—Use Green, Old Blue, Warm Gray, or Putty Colors.

With Oak, Flemish—Use Green, Old Blue, Delft, or Putty Color.

With Oak, Fumed—Use Empire Green, Old Blue, or Warm Gray.

With Oak, Golden—Use Blue or Green.

With Oak, Light—Use Blues or Greens.

With Oak, Red—Use Blue or Green.

With Red Cedar—Use Blue or Green.

With Walnut—Use Dull Greens or Dull Blues.

With White Enamel—Use Blue, Green, or Gray.

THE BED ROOM

This room may be the Guest's room, the Family Bed Room, or the Child's Bed Room.

If used as Guest's Chamber, it should be treated with much grace, and the Decorator should remember that this room may be assigned either to a Lady or a Gentleman, therefore care should be taken not to decorate in tones too feminine or masculine, but more on the majestic order, which will give the room the needed prominence.

The balance of the Bed Rooms should be treated to suit the surrounding conditions, such as exposure, wood-work, amount of light, and whether it is used by children, a young lady, or young man, or the Family Bed Room.

BED ROOM, NORTH EXPOSURE

With Birch—Use Lavender, Pink, Old Rose, or Salmon.

With Birds-eye Maple—Use Salmon, Old Rose, Rose Pink, Purple, Pink, or Lavender.

With Cherry—Use Buffs, Straw Color, Tan, or Pale Yellow.

With Ebony—Use Red, Yellow, Golden Brown, or Burnt Orange.

With Georgia Pine—Use Cream, Light Tan, or Buff Shades.

With Gray—Use Pink, Old Rose, Lavender, or Ashes of Roses.

With Ivory, Old—Use Gold or Champagne Color.

With Mahogany—Use Browns or Yellows.

With Mahogany and White—Use Browns or Yellows.

With Oak, Antique—Use Tan, Browns, or Pale Yellow.

With Oak, Bog—Use Browns, Pale Yellow, or Lilac Color.

With Oak, Old English—Use Browns, Dull Reds, or Yellows.

With Oak, Flemish—Use Red, Yellow, Burnt Orange, or Golden Brown.

With Oak, Fumed—Use Dull Reds, Golden Yellow, Tan, or Brown.

With Oak, Golden—Use Brown, Tan, or Buff.

With Oak, Light—Use Tans, Pale Yellow, or Buffs.

With Oak, Red—Use Brown or Tan.

With Red Cedar—Use Brown or Tan.

With Walnut—Use Dull Reds or Yellows.

With White Enamel—Use Maroons, Red, Yellow, Old Rose, Pink, Lavender, Salmon, or Brown.

BED ROOM, SOUTH EXPOSURE

With Birch—Use Blues, Greens, Grays, White Background Florals, or Putty Color.

With Birds-eye Maple—Use Robin's Egg Blue, Nile Green, or Gray.

With Cherry—Use Blues, Soft Greens, or Warm Grays.

With Ebony—Use Steel Blue, Old Blue, or Green.

With Georgia Pine—Use Pale Greens or Pale Blues.

With Gray—Use Pink, Old Rose, Lavender, Du Barry, Ashes of Roses, Florals with White Background.

With Ivory, Old—Use Gold or Champagne Color.

With Mahogany—Use Dull Blues, Warm Grays, Drab, or Putty Color.

With Mahogany and White—Use Dull Blues, Drab, Warm Grays, Putty Color, or Dull Green.

With Oak, Antique—Use Blues, Olive Green, French Gray, or Putty Color.

With Oak, Bog—Use Greens, Blues, Warm Gray, or Putty Color.

With Oak, Old English—Use Green, Old Blue, Warm Gray, or Putty Color.

With Oak, Flemish—Use Delft Blue, Green, Old Blue, or Putty Color.

With Oak, Fumed—Use Empire Green, Old Blue, or Warm Gray.

With Oak, Golden—Use Blue or Green.

With Oak, Light—Use Blues or Greens.

With Oak, Red—Use Blue or Green.

With Red Cedar—Use Blue or Green.

With Walnut—Use Dull Greens or Dull Blues.

With White Enamel—Use Blue, Green, or Gray.

BED ROOM, EAST EXPOSURE

With Birch—Use Lavender, Pink, Old Rose, Salmon, Purple, or Pale Yellow.

With Birds-eye Maple—Use Pink, Salmon, Lavender, Purple, Old Rose, or Rose Pink.

With Cherry—Use Buff, Tan, Straw Color, or Pale Yellow.

With Ebony—Use Red, Yellow, Golden Brown, or Burnt Orange.

With Georgia Pine—Use Cream, Light Tan, or Buff Shades.

With Gray—Use Pink, Old Rose, Lavender, Du Barry, or Ashes of Roses.

With Ivory, Old—Use Gold or Champagne Color.

With Mahogany—Use Browns or Yellows.

With Mahogany and White—Use Browns, Pale Yellows, or Tan.

With Oak, Antique—Use Brown, Tan, or Yellow.

With Oak, Bog—Use Brown, Pale Yellow, or Lilac Color.

With Oak, Old English—Use Browns, Dull Reds, or Yellows.

With Oak, Flemish—Use Red, Yellow, Burnt Orange, or Golden Brown.

With Oak, Fumed—Use Dull Red, Golden Yellow, Tan, or Brown.

With Oak, Golden—Use Brown, Tan, or Buff.

With Oak, Light—Use Tans, Pale Yellows, or Buffs.

With Oak, Red—Use Brown or Tan.

With Red Cedar—Use Brown or Tan.

With Walnut—Use Dull Red or Yellow.

With White Enamel—Use Maroon, Red, Yellow, Old Rose, Pink, Lavender, Salmon, or Brown.

BED ROOM, WEST EXPOSURE

With Birch—Use Blues, Greens, Grays, Putty Colors, or White Background Florals.

With Birds-eye Maple—Use Robin's Egg Blue, Nile Green, or Gray.

With Cherry—Use Blues, Soft Greens, or Warm Grays.

With Ebony—Use Steel Blue, Old Blue, or Green.

With Georgia Pine—Use Pale Greens or Pale Blues.

With Gray—Use Rose Pink, Lavender, or Floral Papers with White Background.

With Ivory, Old—Use French Gray.

With Mahogany—Use Dull Blue, Warm Gray, Drab, or Putty Color.

With Mahogany and White—Use Dull Blues, Drab, Warm Gray, Putty Color, or Green.

With Oak, Antique—Use Blue, Olive Green, Putty Color, or French Gray.

With Oak, Bog—Use Blues, Greens, Warm Grays, or Putty Color.

With Oak, Old English—Use Green, Old Blue, Warm Gray, or Putty Color.

With Oak, Flemish—Use Green, Old Blue, Delft, or Putty Color.

With Oak, Fumed—Use Empire Green, Old Blue, or Warm Gray.

With Oak, Golden—Use Blue or Green.

With Oak, Light—Use Blues or Greens.

With Oak, Red—Use Blue or Green.

With Red Cedar—Use Blue or Green.

With Walnut—Use Dull Greens or Dull Blues.

With White Enamel—Use Blue, Green, or Gray.

HOW TO HANG PAPER, ETC.

PASTE

How to Make—

Mix one quart of good Rye or Wheat Flour with Water. Dissolve all lumps; add one tablespoonful of Powdered Alum, then thin with Cold Water so that the consistency is somewhat thinner than dough; pour on boiling water; stir repeatedly until Flour is thoroughly cooked; allow to cool, and thin with cold water to proper consistency.

Paste Made of Corn Starch—

Is very good to hang paper with. One package will make a full pail of paste.

Paste for Lincrusta Walton or Lin-O-Wall—

Five pounds good Winter Wheat Flour, pour in luke warm water, and make a batter to a consistency which will run off a stick, then add ten cents' worth of Venetian Turpentine, then Scald, stirring entire contents with a stick until same gets thick.

Pasting Lincrusta Walton or Lin-O-Wall—

Apply paste thick, same as in hanging Pressed Papers. Paste a strip, and lay to one side, then paste another strip; allow first one to soak until second one is pasted; lay second one aside, then take first strip and paste once more, then hang on wall.

Paste—

If paste contains about five drops of Oil of Cinnamon, Oil of Sassafras or Anise Oil, it will overcome any unpleasant odor coming from the paste or the wall paper in which the glue has become sour.

PASTE FOR LINCRUSTA WALTON OR LIN-O-WALL

Damp Proof—

To be used for hanging on Wood or Plaster, especially where it is applied outside and exposed to the weather, for Vestibules, etc. When making Flour Paste and it is still hot, put in the usual amount of glue, and then add one pint of raw or boiled Linseed Oil. When cool, it is ready to use.

How to Hang—

Strip of paper should be so pasted that no one part soaks and stretches more than another. A good method is to first paste half of strip from center out to end, and second half from end to center, and reverse operation every strip. Some paper will stretch $\frac{1}{4}$ of an inch or more at one end, while the other end is being pasted; but the foregoing operation equalizes the tension.

When plain goods shade at edges, reverse every other strip so as to bring the two lightest edges together, and the two that are dark together. This method should always be followed when hanging burlaps, or plain papers, or papers which have ground in imitation of Cloth and are nearly plain in effect, such as Chambray, Jaspe, or Denim effects. Sometimes shading can be avoided by trimming edges in about one inch.

To match figure of paper in hanging, always hang to pin marks on the margin.

Brown Blanks—How to Hang—

Use Stiff Paste, do not allow paper to soak too long before hanging.

Bronze Papers—

Use medium thick paste, apply to about three strips, and hang in the order they were pasted.

Fabric, All Cloth or Woven Effects—

Like the materials which they are made to represent, are made to show a seam; this is not a defect, but merely carries out the effect which two pieces of the Fabric would produce when put together. Always explain this to your customer at the time you are showing the paper, and your customer will not be disappointed.

Fabrics, etc.

Do not lap seams; if dark colors, stain the edges before hanging. This is done by moistening the color on the margin trimmed off, rub with the finger or small brush along edge of paper, or color the wall first where seam will come.

Flock Papers—

Line Walls, Color edges of paper and use roller. **Never use a brush for smoothing**, as brush will loosen Flock.

Ingrains—

Trim in three-quarters of an inch to one inch with a sharp knife, and butt well.

Oil Cloth or Sanitas—

Paste same as wall paper, rub down smooth with cloth.

SANITAS—To Hang on New Walls—

Give walls two coats of glue size or a coat of ordinary priming paint; the latter neutralizes the lime. If you use the priming paint let it dry for about

twenty-four hours or the paint will not let the paste dry, and always size over the paint with glue size before hanging any materials.

Pressed and Embossed Papers—

Line Walls, use thick Paste. **Do not use a roller** or it will take out relief, use stiff brush or cloth to smooth down.

Silk Damask or Glimmers—

Avoid Alum or other Chemicals in paste; **always** line walls or they are liable to stain.

Stained Grounds—

Always prepare walls, line; use good Flour Paste, must not contain Alum or other Chemicals, not too thin; hang each strip as soon as possible after pasting, stain edges, avoid using roller on seams if possible.

White Blanks—

Use medium stiff paste and paste three or four strips, and hang in the order in which they are pasted.

Don't Forget—

That proper ventilation, heat and light are essential to good work.

Most papers, such as reds, deep greens and papers containing delicate colors will discolor if allowed to remain wet too long.

THE END

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